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| 5. Good news we bring. | 35. Come ye to Bethlehem. |
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| 24. Jesus, the Lord, is born. | 54. Sing! for the Christ is born. |
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| 26. The Royal Child. | 56. Three Holy Kings. |
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| 28. Welcome, Christmas morn. | 58. Carol joyously. |
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| 30. Glory to God on high. | 60. The bells peal forth. |

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Competition in next month's issue.

Owing to great pressure on our space this month
several reports are unavoidably held over.

Passing Notes.



DO you ever notice how certain anecdotes are revived and adapted to new occasions? I read the other day an article on old English rustic psalmody, in which the writer told a story of a village double-bass player who called for his resin, and declared that "he would soon show them who was the King of Glory." Now, this is a celebrated anecdote, and I have seen it connected with at least a dozen different individuals. What was its real origin? I am open to correction, but I believe the incident happened at the Leeds Festival of 1858, conducted by Sterndale Bennett. The story is told by Dr. Spark, the Leeds Corporation organist, and as he probably heard it at first hand, there is no reason to doubt his statement. According to Spark, Bennett had asked that all the band, excepting the principals, would not play in the *Messiah* chorus, "Lift up your heads," until the full chorus was reached, "He is the King of Glory." An enthusiastic old Handelian, who was playing the double-bass, and his son the 'cello, hearing this request by the conductor, said, "Did'st hear that, Jim? Give us the resin." After satisfying the bow and himself with repeated rubbings and many significant snorts, he said earnestly and emphatically to his son, "Now, look out, Jim; I'll show him *who* is the King of Glory." Verily, says Dr. Spark, "when the familiar passage was reached, the vigorous rasp-

ings of that double bass and violoncello were absolutely unparalleled in the history of bowing and scraping." This, then, is the origin of the well-known anecdote. Let nobody henceforward seek to rob the enthusiastic old Handelian of his claim.

There did not seem to be much need for a new Life of Mendelssohn, but when you begin a series of monographs on the great musicians, you must, for the sake of completeness, include all the names, however often they may have been dealt with before. Hence Mr. Stephen S. Stratton's biography of the composer of *Elijah*, in Messrs. Dent's dainty series. Mr. Stratton has nothing very fresh to tell us about Mendelssohn, but his biography probably places within one cover more of the miscellaneous material regarding the composer—the reminiscences and recollections of this and that individual, etc., etc.—than has ever been placed within the cover of one biography before. On one or two points he might have given us a little more detail. Fresh from a holiday in the Scottish Highlands, I would have liked him to make more than the passing reference he does to Mendelssohn's visit to Scotland. When Shelley went to Edinburgh, he was told by some of the local puritans that he must not even laugh in the streets on the "Sawbath." It would be interesting to know what was thought of Mendelssohn's ascent of Arthur's Seat on the first day of the week. There must have been some sort of military display



on the occasion, for the composer came back to the city to find the Highland soldiers "victoriously leading their sweethearts in their Sunday attire, and casting magnificent and important looks over the world; with long red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." How they all came to be leading their sweethearts, how it happened that they all had red beards and carried bagpipes, Mendelssohn does not explain. Perhaps he got imbued with the popular Cockney notion that all Highlanders have red beards! Mr. Stratton's frontispiece portrait makes the composer himself look red enough, and I can't say that I like him that way.

In connection with the Leeds Musical Festival, I have been looking through the history of that now established institution as told by Messrs. Spark and Bennett. What a lot of interesting and even amusing matter there is in the volume! You can learn, for example, what the Leeds Committee have paid to composers for new works. Generally a hundred guineas, I find, has been the sum. They asked Gounod for a new work on one occasion, and he demanded £4,000, which fairly staggered them. They went to Raff at another time, and Raff blandly told them that he did not see why he need write a new work for Leeds when Leeds might have any of his old and still unperformed works for nothing. The rising demands of singers seem to have given a great deal of trouble; and there was one festival at which the committee resolved to dispense with Madame Albani altogether, rather than pay her absurdly extravagant fees. The selection of singers for the chorus appears to be a business not without its diversions. One applicant excused herself by saying that she had been suffering from "de quincy." Evidently she had been thinking of the Opium Eater. Another, being asked if he had a middling voice, innocently replied, "Yes, I can sing up and down like." There is an interesting story about the Town Hall organ, and about how Spark and Henry Smart arranged a little dinner party in the Swell box before the instrument left the party.

It was Spark's crack joke that they were a party of *swells*. Somebody else deplored that they had got into a "box." What a popping of corks there must have been on the occasion! Poor Spark was very proud of his new organ. On one occasion Sir John Goss, the organist of St. Paul's Cathedral, applied to the Dean and Chapter for some additions to the organ, and was requested by Canon Sydney Smith to solve the conundrum, "Why is an organist like an old cab horse?" Goss gave it up. "Because," said the clerical wit, "he is always wanting another stop." Dr. Spark did not even want another stop!

In connection with the present literary craze for love letters, why doesn't somebody make a book about the love letters of the great composers? If I were attempting the task, I should begin with Beethoven, whose love letters would set the most stolid of British juries into an uproar of laughter. Beethoven wasn't married, of course, but he was madly in love, nevertheless. It is difficult indeed to understand a great musician who has never been in love. You are apt to think that his nature must have been cold and unemotional. And so indeed it sometimes has been. I wonder why Handel never married? Why shouldn't he have had a wife—nay, a couple of wives—not at once, of course—like his great contemporary Bach, and, like Bach, have given his name to a score of little Handels? They say he did fall in love once, but the lady's mother wanted him to give up his art if he married, and so he cast aside the maid and stuck to the music. But somehow I can hardly imagine Handel in love: he would do his courting in a very ponderous fashion, anyway. Why does Brahms' music fail to move us? He was never married, and he was shy and uncomfortable in the company of women. Was *he*, then, cold and unemotional? I don't know. In any case I should think that for the musician as for the poet it is better to have loved and lost than never to have loved at all. It was certainly better for Beethoven, for if he had not been so passionately in love we should probably never have had the C minor Symphony.

J. CUTHBERT HADDEN.

The Tempo of the Hymn Tune.

By ORLANDO A. MANSFIELD, Mus. Doc., Trinity University, Toronto; F.R.C.O.; L. Mus. L.C.M.; L. Mus. T.C.L.;

Author of "The Student's Harmony," etc., etc.

(Concluded from page 153.)



HE tempo adopted at Union Chapel, Islington, in 1880, as noted by Mr. Curwen, shows scarcely any advance upon the rates favoured by Smart and Macfarren. Indeed, Mr. Curwen says that his readers may probably doubt the accuracy of his figures on account of the slowness. These figures are 45 for "Hollingside," 76 for "Bonchurch," and 84 for "Aurelia." Compared with the speed of today that given for "Aurelia" is not far behind, but

that shown against "Hollingside" is surprisingly slow.

It is somewhat strange to find so eminent a musician as the late Sir Joseph Barnby protesting in the preface to the second edition of the Hymnary, August, 1872, against a quicker tempo, especially as, owing to the modern character of his harmonisations, few hymn tunes suffer so much from the evil of "dragging" as do his. Yet he says: "Nothing can well be imagined more indecorous than the pace at which hymn music is taken in very



many churches. . . . Tunes of a dignified, as well as those of a penitential cast, suffer the same treatment. To the defenders of such things, the metronome marks placed at the commencement of each tune in this book would seem to indicate a tempo suggestive of sleep. But let these marks be tested by the pace usually adopted in the chorales in the oratorios of Bach, Handel, and Mendelssohn, and it will at once be proved what is the appropriate speed at which a hymn tune should be taken." Here we are at issue with Sir Joseph. The German chorale tempo can never be the tempo of English psalmody. Our religious life is healthier and more vigorous than that of the Lutheran Church. Nor do we suffer from the German phlegm, although at times our apathy is appalling. However, here are some of Sir Joseph's rates, from which our readers can judge for themselves: "Old Hundredth," 52; "Melcombe," 64; "St. Bride's," 66; "Dix," 88; "Winchester Old," 72; "Hanover," 76; "St. Gertrude," 108; "Winchester New," 66; "Redhead," 76; "St. Mary," 48; "Rockingham," 76. The difference between "Old Hundredth" and "St. Gertrude" is interesting, the former being the tempo of a slow march, the latter of a quick step.

The closing decades of the last century have, however, witnessed a period of almost unparalleled activity in the department of English psalmody, and in this development the question of hymn tune tempo has been very much to the fore. The metronomic rates of our childhood are rapidly becoming things of the past, only to be found in remote country districts or in large gatherings singing without the aid of an adequate instrumental accompaniment. Perhaps the best metronomic indication of twentieth century psalmody is that given by Dr. A. L. Peace, from whom we have already quoted. The worthy doctor is of opinion that musicians of good attainments fall into the correct tempo by force of natural instinct, although he forgets to add that the instinct of to-day is not the musical feeling of half a century ago. But, in order to remove all doubt, after describing most modern hymn tune tempos as "too ridiculous," he gives us his own idea of correct movement, an idea with which we are more or less in cordial agreement. This is as follows:—"Old Hundredth," 80; "Aurelia," 96; "Ellers," 104; "Eventide," 100; "St. George's," 92; and "St. Anne," 66. The latter we consider much too slow,

as also the "Old Hundredth," unless for special effect or treatment; but as regards the other rates we cannot but note that the speed is about double that of the German chorale or the conjectured speed of the old English psalm tune.

Lecturing at Finsbury, before the London Institution, on February the 26th, 1885, the late Sir John Stainer, while objecting to a too rapid pace, laid the blame upon the clergy for interfering with the tempo adopted by competent organists. Sir John strongly deprecated an uniform tempo for all hymns, a proceeding which he thought about as ridiculous as taking all Schumann's songs at the same rate! But against this it may be urged that variations in speed are perplexing to a congregation, and that if we once admit the principle of varying the tempo to suit the meaning of the words we shall seldom have a hymn in which the speed will not have to be reduced or accelerated in almost every verse, and perhaps in every few lines. Besides, in our opinion, the meaning of the words is better displayed by a change of expression and careful phrasing than by a change of speed. And if we sing the German chorales there is no valid reason why we should adopt the Continental tempo. Lastly, we must not forget that tempo is largely affected by the size and acoustical properties of a building, a badly constructed church necessitating a much more rapid tempo to secure bright singing than is required in a more correctly constructed edifice. Too slow a speed is a fruitful source of faulty phrasing, is a cause of flattening consequent upon fatigue, and may be taken as one of the many signs of a defective musical organisation on the part of the singer.

Our space is exhausted, and, perhaps, the patience of our readers also; but there is a good word from the pen of an old worthy, a pioneer in old English Psalmody, one Thomas Hawkes to wit, a Somersetshire land surveyor, which so aptly sums up the whole question that we cannot forbear from quoting it. In the preface to his *Psalmody of 1833*, Hawkes said that the tempo should be "not so slow as to weary the singers, or so rapid as to injure the harmony, but so as best to exhibit the united skill of poet and composer, and only by so doing can the end of singing in divine worship be attained." From which quotation we may safely infer that it is possible for a wise man to come from some quarter other than the east.

Lytham Musical Festival.

A MUSICAL festival, promoted by Mr. C. C. Pearson, choirmaster of the Congregational Church, Lytham, was held on October 12th, and proved a great success. Dr. Haydock and Mr. Granville Humphrys were the adjudicators. Prizes were offered for pianoforte and violin playing, and for soprano, contralto, tenor, and bass vocalists, and in all classes there was good competition. The choir competition proved very exciting. Each choir had to sing Woodward's "The radiant morn," and a secular selection of their own choice, the latter unaccom-

panied. The competitors were: Drive Wesleyans (conductor, Mr. J. T. Lightwood), St. Anne's; Baptist Church (conductor, Mr. C. F. Gillett), St. Anne's; Adelaide Street Wesleyans (conductor, Mr. J. C. Higgin), Blackpool; Grimshaw Street Congregational (conductor, Mr. Henry Parkinson), Preston; Church Road Mission (conductor Mr. H. G. Green), St. Anne's. The first prize was awarded to Grimshaw Street, Preston, and the second to Drive Wesleyans, St. Anne's. The festival was so popular and so well attended that no doubt it will become an annual event.

Music at Junction Road Congregational Church, Holloway.



HIS church has recently started a new era in its career, occasioned by the call to its pastorate of the Rev. S. Archibald Parsons, B.A., son of the well-known minister of Finsbury Park Chapel (Rev. Llewellyn H. Parsons). Only six weeks ago Mr. Parsons joined in wedlock a daughter of the Rev. A. J. Palmer, of Folkestone; thus we have a son and daughter of two well-known Nonconformist preachers starting their life-work in one of the most crowded residential centres of the metropolis.

Doubtless there is an abundance of interesting



MR. F. W. RAYNER.

history connected with the church and its many ministers and workers during the days that are gone. Of all this our knowledge is but scant and meagre, so that, seeing we cannot alter the *past*, we will prefer to concentrate our whole attention on the *present* and possible *future*, feeling sure that thereby we can be of much greater service to our newly-married friends and their band of willing workers, who seem determined to make a bold bid for making the church a great centre of Christian activity. From what we saw of this ardent young minister we do not think he is going to trouble his head much about what *has been*, or what other ministers have done before him, nor is he going to hunt through all the dusty old records of the church to find a precedent for this,

that, or the other, as too many church officers do. Rather will he live *to-day*, and in the light of modern education and requirements, he will seek to bring his church's influence to bear upon men and women who have to live under conditions totally different to those of fifty years ago. We bid him God-speed, as he sets sail for the first time as captain of the church-"ship."

Mr. Parsons belongs to a musical family, a brother being one of the most prominent Free Church organists in Leicester. During a little chat with Mr. Parsons in his vestry, after a recent Sunday morning service, we asked for his ideas on musical matters in connection with his church. His reply was this: "I have always held decided opinions upon Congregational Psalmody. To a minister, the ability and *personnel* of his choir is of immense importance if he desires to conserve the reverence and dignity of his services. The choir becomes an especial and personal matter if he chance to have an inherited love for things musical. Such, at all events, is my lot, and it was with some misgivings that I anticipated the excellence or otherwise of my first choir. At Junction Road, however, my anxious forebodings have certainly found no justification. I do not suggest that matters choral are perfect; but I can most definitely affirm that the relations existing between choir and minister and choir and church are most close and reciprocal. In our choirmaster, Mr. Algernon S. Allbrook, we have a Christian gentleman whose first aim is to work in harmony with the pulpit. I am strongly of the opinion that such an attitude is a first essential, if true harmony, both spiritual and vocal, is to exist. As to the place music should have in our congregational worship, I have but this to say: I always feel that every service should be a *complete* thing, in which hymns, anthems, prayers, and sermon all preach in their several ways one chosen truth. Surely, therefore, we need to select our hymns with less haste if we are to have in the service a divinely-ordered whole. On the other hand, I believe the music that suggests merely a 'performance' can never be a true aid to divine worship, while that which suggests Christian service must surely prove a most invaluable ally."

At present the interior of the church is rather cold and depressing, certainly not calculated to inspire one very much; but we are glad to hear a fund is now being raised to redecorate the building, re-glaze the windows, move the pulpit nearer to the congregation, and improve the choir accommodation. There seems to be abundant room for the choir, as now arranged on either side and in front of the pulpit; but this arrangement necessitates the singers being too far away from each other for good effect, and we should suggest that the choir pews be placed at the back of the pulpit

when it is brought forward. The front pew might be on a level with the pulpit, and the others raised a little above each other back to the wall. This would bring the choristers in better touch with each other. As things stand now, the one side can scarcely hear the other, which often causes irregularities. As for the organ, it had better remain where it is. It is a fairly good-toned instrument, with a rather imposing case, and stands in a large recess on the right-hand side of the choir.

The organist is Mr. Frederick W. Rayner, whose portrait we give. Mr. Rayner has occupied the position for about three years, this being his first appointment. He studied at first with a lady teacher, and afterwards with the organist of the French Church, Bloomsbury.

The choir secretary, Mr. Gilbert E. Jones, appears to have done splendid work for several years past at Junction Road, and has been untiring in his efforts to make things work smoothly. Both he and his colleague, Mr. Allbrook, are members of the Executive Committee of the N.C.U., and take a keen interest in its operations.

The choir register contains a list of fifty members, the average attendance at the Sunday services being about thirty, hence there seems to be plenty of material to work upon. Special anthems are sung at the evening services, and in this respect the library is said to be a large one. Gaul's "Holy City" is now in practice, and will be given by the choir in the church on November 21st.

The service we attended on Sunday morning, Oct. 13th, was of the usual type familiar to Congregational churches. A goodly number attended and joined heartily in the several well-known hymns and tunes which were rendered. In fact, there were many singing so heartily near us that it was almost impossible to hear the choir. Even in the anthem, "Teach me, O Lord" (Attwood), our local friends sang "for all they were worth." Nevertheless, we could distinguish quite sufficient of the choir's ability to commend their doings, and there is no doubt that when they "amalgamate" they will do far better, for "Choir-Union is strength." Mr. Rayner seemed to manipulate his organ quite easily. At times, especially in the chant, he might perhaps have varied his accompaniment a little more. His playing was just a little too level; but it was steady and firm, and gave the congregation plenty of support.

Mr. Parsons dons no parson's garb. He has a pleasing and substantial voice, and an impressive, earnest style, with here and there a strain of his father's intonation. He gave a capital "sermonette" to the children, taken from the text, "Whatsoever thy hand findeth to do," etc., previously reading a letter from one of the children asking him to preach to them from this text. His sermon proper was based on the familiar words, "After the fire a still small voice," in which he portrayed

the character of Elijah with considerable dramatic fire and intensity, at length suggesting the need for more intervals of quietude in these rushing, hurrying days. The solo, "O rest in the Lord," would have made a most fitting conclusion to this powerful sermon. This, however, was not forthcoming; but we had a most appropriate hymn in "Dear Lord and Father of mankind, forgive our feverish ways." Before pronouncing the Benediction, Mr. Parsons made a most effective prayer of the verse:—

"Drop Thy still dews of quietness
Till all our strivings cease;
Take from our mind the strain and stress,
And let our ordered lives confess
The beauty of Thy peace."

There is nothing like putting young men with plenty of "go" and energy in churches of this kind, and we believe Mr. Parsons has it in him to build up a powerful agency for all sorts of good influences in this crowded neighbourhood. We hope he will be well supported by his fellow-workers, and given plenty of latitude to carry out his modern ideas. In the words of "J. B.," which recently appeared in *The Christian World*, "The Church is called to hear the Divine voice, as it speaks in modern consciousness. When it hears this call and deserts convention for actuality, it will, for one thing, find a new utterance. Instead of spending itself in endless repetitions of old formulas, the Church will put its force into bold adventure and brave initiative. For a condition of things in which, in crowded neighbourhoods, the Church is shut and silent while every other building is open, doing a roaring trade, will be substituted one in which it is the central life. The Church's motion will sweep the widest areas; but it will be true to its centre, and that centre will be Christ."

We feel sure Mr. Parsons is imbued with ideas of this character, and will do his utmost to attain such an ideal state of affairs as is here suggested. We cordially wish him every success in his Christian endeavour, and may Heaven's richest blessings attend his future pathway!

SOUSA'S BAND has arrived in England, and made a first appearance in the Albert Hall, which was crowded. A good deal of tall talk preceded them. The general verdict seems to be that they can play, but much of their work is "tricky."

IN THE BRASS BAND CONTEST at the Crystal Palace the following awards were made: The challenge cup, valued at 1,000 guineas, was awarded to the Lee Mount band from Halifax (conducted by Mr. William Swingle), and the nine other awards were made to the following bands: Second prize, Irwell Springs (conductor, Mr. W. Rimmer); third, Denton Original (Mr. A. Owen); fourth, Kettering Rifles (Mr. A. Owen); fifth, Kettering Town (Mr. R. Ryan); sixth, Lindley (Mr. J. Gladney); seventh, Rochdale (Mr. W. Rimmer); eighth, Kingston Mills (Mr. A. Owen); ninth, Luton Red Cross (Mr. Angus Holden); tenth, Wingate's Temperance (Mr. W. Rimmer).

Manchester and Salford Nonconformist Choir Union.



ONE of the most vigorous, and quite the largest, of the offshoots of the parent Union is the excellent society founded at Manchester two years ago. Called into being in the first instance mainly, though not entirely, for the purpose of taking part in the Crystal Palace Festival, it was found that the membership was large enough, and the enthusiasm of the singers strong enough, to warrant a local festival on a large scale. The Union is fortunate in its officers. Mr. Granville Humphreys, the conductor, is a musician who certainly gets from his singers all they have to yield, and that too by an attractive manner which makes the rehearsals seasons of pleasure without departing in any way from the high ideals which he and the committee deem to be necessary. The



MR. GRANVILLE HUMPHREYS.

President is Harold Lee, Esq., J.P., a genial and genuine musical enthusiast, while the Secretary, Mr. A. Swindells, is one of those who never weary in well-doing, and whose work is well done.

The second annual festival was held on Saturday, October 19th, at the Free Trade Hall, Manchester. The large hall was filled almost to overflowing by a very enthusiastic audience, who demonstrated their appreciation of the favourite items in a vigorous fashion. The programme was wisely chosen and was well carried out, soloists and chorus alike appearing to great advantage. The chorus singing throughout was characterised by a fine full body of tone, with excellent attention to the softer passages.

There was a very pleasing freedom from a slavish looking at the copies, which betokened a thorough acquaintance with the music—manifested, moreover, in the ready response to the conductor's indications of expression. The opening chorus was "As from the power of sacred lays." The solo was taken by Miss Ethel Wood, who, although obviously suffering from hoarseness, was able to give a good rendering of the air. Mr. Fowler Burton, a local favourite, sang "Thou'rt passing hence" in a very careful and artistic manner, albeit lacking here and there in tenderness of tone and touch.

The event of the evening was the production of a new cantata, specially composed for the occasion by Henry Watson, Mus. Doc., entitled "A Psalm of Thanksgiving," a musicianly little work likely to become a favourite. The solo was taken by Miss Ethel Wood, and the quartets by the prize winners in the contests organised by the Union at the Botanical Gardens Festival in September last. The choruses went well, especially the final "Now unto the King." The work is not weighted with difficulties likely to heavily tax an average choir, although it was not always to be classed among works that are "easy." The choir gave a very fine rendering of Sir John Goss's "The Wilderness," the male voices in the unison recitatives being remarkable for the smoothness of phrasing and enunciation. "No lion shall be there" might easily have passed for the utterance of one giant voice. The final movement was very freely sung, with most excellent attention to the baton. Miss Edith Webster's pianoforte solos were varied and excellent. By pleasing contrasts, the powers of the executant were well displayed, and the "Hunting Piece" (Rheinberger) led to an enthusiastic recall. The two prize choirs at the recent contest each appeared with a selection. Mr. Joshua Knowles' choir, from Green Mount Congregational Church, Tottington, gave a very expressive rendering of "Caldecott's "The Message," and Mr. John Taylor's Rydal Mount Wesleyan choir sang Eaton Fanning's "Day-break." The performance of these choirs was a very pleasing feature, and their position as prize-takers was amply justified in each instance.

The choruses by the choir included Sullivan's "Say, Watchman" (a very fine rendering); "In the lonely vale of streams"; "Eldorado"; and Cowen's "Bridal Chorus." Mr. Fowler Burton joined with Miss Wood in "Still as the night," and also gave a spirited rendering of a song by Mr. Granville Humphreys, "The Sailor's Creed," which had a very fine reception, warranted alike by its rendering and composition.

Mr. Bengel Ingham, A.R.C.O., presided at the organ, and Mr. Turner at the pianoforte, both acquitting themselves well.

The next concert is fixed for December 14th, when "The Messiah" is to be given.

MUSIC FOR A YEAR FREE OF COST.

THE Publisher of "THE NONCONFORMIST MUSICAL JOURNAL" receives from time to time many testimonies from enthusiastic Choirmasters who find pleasure and profit by the adoption of a monthly subscription for each member of the Choir. The Supplements make a welcome addition to the Choir Library; and the Magazine portion contains items of interest and helpful papers which every Choir member will value.

The following is from the Annual Report of the Independent Wesleyan Choir, Rushden:—

It was decided to continue the purchase of "The Nonconformist Musical Journal," the reading matter to be presented to the members of the Choir. Mr. J. Mackness (Choirmaster) spoke in high terms of the Journal, not only as a means of keeping the Choir supplied with good music at a cheap rate, but also as a good educational magazine.

In order to assist Choirs who are desirous of adopting the Journal for twelve months, the following offer will remain open until November 16th, 1901:—

SPECIAL OFFER.—The Publisher will send, **FREE OF COST**, a Choir supply of Mr. Arthur Berridge's new Cantata, "THE LOVE OF GOD," on the conditions that it be put into Rehearsal at an early date, and performed about December 31st next. From the proceeds of the performance a corresponding number of prepaid annual subscriptions to the Journal to be sent to the Office. A very slight effort (the sale of 4 sixpenny tickets) on the part of each member will ensure the success of the plan—the Concert in all probability yielding, in addition to the sum required for the subscriptions, a surplus for some local object.

The adoption of this plan ensures a monthly supply of

New Music for a Year Free of Cost.

It is believed that this offer is unique in the records of musical papers, and it is confidently anticipated that it will meet with wide approval.

The following is from one of the recipients of a parcel following previous offer:—

Dear Sir,

Belfast, Sept. 20th, 1901.

I have pleasure in accepting your offer on the terms mentioned. We propose to render the Cantata early in December.

I have got a fairly good Choir, and am anxious to give them good music, and I consider your offer will be an excellent help in that direction. We have 36 voices in the Choir, and before the end of the year I will forward the Choir subscription for 1902. The "Journal" has been a welcome friend to me for some years past, and I had thought before of adopting it, but the question of cost stood in the way. Your offer furnishes a way out of the difficulty, and I gladly accept it.

I am, yours very sincerely,

J. G. CARTER.

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"A pleasing and effective Cantata. Specially suitable for small church choirs. All the numbers are easy and melodious."—*Nonconformist Musical Journal*.

This Cantata was performed on Good Friday (1901) at the CITY TEMPLE, Holborn Viaduct, and has since been rendered, or is in course of preparation, at—

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Brompton,
Barton-on-Humber,
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Fulham,
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Halesowen,

Halifax,
Highbury Hill,
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TIDINGS OF JOY.

Prize Christmas Service or Cantata for Choir and Congregation.

SELECTED AND CHIEFLY COMPOSED BY

CHARLES DARNTON.

No. 1. HYMN* (CHOIR AND CONGREGATION)—O Come, all ye Faithful.

C. DARNTON.

Maestoso. $\text{♩} = 126.$

ORGAN.

f *Gt. & Sw.*

Ped.

The organ introduction is written for a four-part setting (two staves). It begins with a series of chords in the right hand and single notes in the left hand, creating a solemn and majestic atmosphere. The tempo is marked 'Maestoso' with a quarter note equal to 126 beats.

CHOIR—VOICES & ORGAN.

mf

rit. O come, all ye faith - ful, Joy - ful and tri -

The choir and organ introduction is written for a four-part setting (two staves). It begins with a series of chords in the right hand and single notes in the left hand, creating a solemn and majestic atmosphere. The tempo is marked 'Maestoso' with a quarter note equal to 126 beats.

um - ph - ant; Come ye, O come ye to Beth - le - hem; Come, and be -

The choir and organ introduction is written for a four-part setting (two staves). It begins with a series of chords in the right hand and single notes in the left hand, creating a solemn and majestic atmosphere. The tempo is marked 'Maestoso' with a quarter note equal to 126 beats.

Repeat FULL CHOIR AND CONGREGATION; 2nd time Segue.

hold Him, Born the King of an - gels: O Come, let us a - dore Him, Christ the Lord.

The choir and organ introduction is written for a four-part setting (two staves). It begins with a series of chords in the right hand and single notes in the left hand, creating a solemn and majestic atmosphere. The tempo is marked 'Maestoso' with a quarter note equal to 126 beats.

* This Hymn can be sung to "Adeste Fideles," if desired.

O COME, ALL YE FAITHFUL.

CHOIR—1st Sop.

2nd Sop.

Sing, choirs of
CONTRALTO.

The first system of the musical score features four staves. The top two staves are for the choir, with the first staff labeled 'CHOIR—1st Sop.' and the second staff labeled '2nd Sop. Sing, choirs of CONTRALTO.' The bottom two staves are for the symphony, with the left staff labeled 'SYMPH. dim.' and the right staff labeled 'Man.' and 'mp'. The key signature is one flat (B-flat), and the time signature is common time (C). The music begins with a rest for the choir, followed by a melodic line for the symphony. The first staff of the symphony has a 'dim.' (diminuendo) marking, and the second staff has an 'mp' (mezzo-piano) marking. The third staff of the symphony has a 'p Ch. Fl.' (piano Clarinet Flute) marking. The fourth staff of the symphony has a 'Str. Oboe.' (String Oboe) marking.

The second system of the musical score features four staves. The top two staves are for the choir, with the first staff labeled 'an - gels, Sing in ex - ul - ta - tion; Sing, all ye cit - i - zens of' and the second staff labeled 'an - gels, Sing in ex - ul - ta - tion; Sing, all ye cit - i - zens of'. The bottom two staves are for the symphony, with the left staff labeled 'an - gels, Sing in ex - ul - ta - tion; Sing, all ye cit - i - zens of' and the right staff labeled 'an - gels, Sing in ex - ul - ta - tion; Sing, all ye cit - i - zens of'. The key signature is one flat (B-flat), and the time signature is common time (C). The music continues with a melodic line for the choir and a supporting line for the symphony.

The third system of the musical score features four staves. The top two staves are for the choir, with the first staff labeled 'heaven a - - bove: Glo - ry to God be; in the high-est,' and the second staff labeled 'heaven a - - bove: Glo - ry to God be; in the high-est,'. The bottom two staves are for the symphony, with the left staff labeled 'heaven a - - bove: Glo - ry to God be; in the high-est,' and the right staff labeled 'heaven a - - bove: Glo - ry to God be; in the high-est,'. The key signature is one flat (B-flat), and the time signature is common time (C). The music continues with a melodic line for the choir and a supporting line for the symphony.

O COME, ALL YE FAITHFUL.

glo - ry: O come, let us a - dore Him, Christ the Lord.

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The piano part includes a crescendo (cres.) and a pedal point (Ped.) in the right hand.

FULL CHOIR & CONGREGATION—ALL VOICES IN UNISON.

Yea, Lord, we greet Thee, Born this hap-py morn - ing; Je - sus, to Thee be

This system continues the vocal melody and piano accompaniment. The piano part is marked with a forte (f) dynamic and includes a pedal point (Ped. to Gt.) in the right hand.

glo - ry - given; Word of the Fa - ther, Now in flesh ap - pear - ing: O

This system continues the vocal melody and piano accompaniment. The piano part features a strong harmonic accompaniment in the right hand.

come, let us a - dore Him, Christ the Lord. A - - - men.....

This system concludes the vocal melody and piano accompaniment. The piano part includes a rallentando (rall.) and a ritardando (rit.) in the right hand.

IN THE BEGINNING WAS THE WORD.

No. 2. ANTHEM (CHOIR)—In the Beginning was the Word.

C. DARTON.

Poco lento. *CHORUS. Quasi Recit.*

SOPRANO. *mf* In the be - gin - ning was the

ALTO. *mf* In the be - gin - ning was the

TENOR. *mf* In the be - gin - ning was the

BASS. *mf* In the be - gin - ning was the

ORGAN. *Sostenuto. cres.*
mp Gt. Diap. to Sw. Ob. *mp*
♩ = 96.
Ped.

Word,..... and the Word was with God,..... and the Word was God.

Word,..... and the Word was with God,..... and the Word was God.

Word,..... and the Word was with God,..... and the Word was God.

Word,..... and the Word was with God,..... and the Word was God.

IN THE BEGINNING WAS THE WORD.

cres. *sf* *f*

In Him was life, and the life was the light of men; In Him was life, and the

cres. *sf* *f*

In Him was life, and the life was the light of men; In Him was life, and the

cres. *sf* *f*

In Him was life, and the life was the light of men; In Him was life, and the

cres. *sf* *f* *Sw. Reeds.*

Man. *Ped.* *Man.* *Ped.* *Man.*

rit.

life was the light of men.

rit.

life was the light of men.

rit.

life was the light of men.

rit.

life was the light of men.

lento.

rit. *Sw.* *dim.*

Ped.

QUARTET.

p *cres.*

And the Word was made flesh, and dwelt a-mong us, and we be-held His

p *cres.*

And the Word was made flesh, and dwelt a-mong us, and we be-held His

p *cres.*

And the Word was made flesh, and dwelt a-mong us, and we be-held His

p *cres.*

And the Word was made flesh, and dwelt a-mong us, and we be-held His

Sw. p *cres.*

IN THE BEGINNING WAS THE WORD.

sempre cres *cen* *do.*
 glo - ry, and we be - held His glo - ry, the glo - ry as of the on - ly be - got - ten
sempre cres *cen* *do.*
 glo - ry, and we be - held His glo - ry, the glo - ry as of the on - ly be - got - ten
sempre cres *cen* *do.*
 glo - ry, and we be - held His glo - ry, the glo - ry as of the on - ly be - got - ten
sempre cres *cen* *do.*
 glo - ry, and we be - held His glo - ry, the glo - ry as of the on - ly be - got - ten
cres *cen* *do.*

p *rall.*
 of the Fa - ther, full of grace and truth, full of grace and truth.
p *rall.*
 of the Fa - ther, full of grace and truth, full of grace and truth.
p *rall.*
 of the Fa - ther, full of grace and truth, full of grace and truth.
p *rall.*
 of the Fa - ther, full of grace and truth, full of grace and truth.
p *rall.* *dim.*
Ped.

rit.

IN THE BEGINNING WAS THE WORD.

f CHORUS. *Moderato* (♩=126). *mf* >

Bless - ed be the Lord God of Is - ra - el, for He hath vi - si - ted, for He hath

Bless - ed be the Lord God of Is - ra - el, for He hath vi - si - ted, for He hath

Bless - ed be the Lord God of Is - ra - el, for He hath vi - si - ted, for He hath

Bless - ed be the Lord God of Is - ra - el, for He hath vi - si - ted, for He hath

f *Gr.* *mf* *Ped.*

vi - si - ted and re-deem'd His peo - ple. Bless - ed be the Lord God of Is - ra - el,

vi - si - ted and re-deem'd His peo - ple. Bless - ed be the Lord God of Is - ra - el,

vi - si - ted and re-deem'd His peo - ple. Bless - ed be the Lord God of Is - ra - el,

vi - si - ted and re-deem'd His peo - ple. Bless - ed be the Lord God of Is - ra - el,

vi - si - ted and re-deem'd His peo - ple. Bless - ed be the Lord God of Is - ra - el,

mf *cres.* >

for He hath vi - si - ted, for He hath vi - si - ted and re-deem'd His peo - ple ;

mf *cres.* >

for He hath vi - si - ted, for He hath vi - si - ted and re-deem'd His peo - ple ;

mf *cres.* >

for He hath vi - si - ted, for He hath vi - si - ted and re-deem'd His peo - ple ;

mf *cres.* >

for He hath vi - si - ted, for He hath vi - si - ted and re-deem'd His peo - ple ;

mf *cres.* >

IN THE BEGINNING WAS THE WORD.

mf in the
f and hath rais - ed up a horn of sal - va - tion for us in the
mf in the
f and hath rais ed up a horn of sal - va - tion for us in the
f Sw. Reeds. *sf* *mp Choir.*
Man. *Ped.* *Ped.* *Man.*
house of His ser - vant Da - vid, and hath rais-ed up a horn of sal - va - tion
house of His ser - vant Da - vid,
house of His ser - vant Da - vid, and hath rais-ed up a horn of sal - va - tion
house of His ser - vant Da - vid,
f Sw. *Ped.*
mf *dim. e rit.* *p* *cres. rit.*
for us in the house of His ser - vant Da - - vid. Bless - ed, bless - ed,
mf *dim. e rit.* *p* *cres. rit.*
in the house of His ser - vant Da - - vid. Bless - ed, bless - ed,
mf *dim. e rit.* *p* *cres. rit.*
for us in the house of His ser - vant Da - - vid. Bless - ed, bless - ed,
mf *dim. e rit.* *p* *cres. rit.*
in the house of His ser - vant Da - - vid. Bless - ed, bless - ed,
mf *dim. e rit.* *p Sw.* *cres. rit.*
mp Choir. *Ped.* *Man.* *Ped.*

IN THE BEGINNING WAS THE WORD.

bless - ed; Bless - ed be the Lord God of Is - ra - el, for He hath vi - si - ted,
 bless - ed; Bless - ed be the Lord God of Is - ra - el, for He hath vi - si - ted,
 bless - ed; Bless - ed be the Lord God of Is - ra - el, for He hath vi - si - ted,
 bless - ed; Bless - ed be the Lord God of Is - ra - el, for He hath vi - si - ted,
 for He hath vi - si - ted, for He hath vi - si - ted and re - deem'd His peo -
 for He hath vi - si - ted, for He hath vi - si - ted and re - deem'd His peo -
 for He hath vi - si - ted, for He hath vi - si - ted and re - deem'd His peo -
 for He hath vi - si - ted, for He hath vi - si - ted and re - deem'd His peo -
 ple. Hal - le - lu - jah! Hal - le - lu - jah! A - - - men.....
 ple. Hal - le - lu - jah! Hal - le - lu - jah! A - - - men.....
 ple. Hal - le - lu - jah! Hal - le - lu - jah! A - - - men.....
 ple. Hal - le - lu - jah! Hal - le - lu - jah! A - - - men.....

f tempo.
f tempo.
f tempo.
f tempo.
rall.
rall.
rall.
rall.
tempo.
lento.
tempo.
lento.
tempo.
lento.
f tempo.
lento.

THE "WORD" APPEARS IN HUMAN GUISE.

No. 3. SOLO—The "Word" appears in Human Guise.

C. DARTON.

Andante. ♩ = 76.
Su. p
dim. e rall.

BARITONE OR CONTRALTO—SOLO OR CHORUS.

The "Word" ap - pears in hu - man guise, Of Ma - ry,

born in Beth - le - hem town: The King of heaven, and Lord of

skies, He to this fall - en earth comes down.

rit.
rit. p

rall. e dim.
Segue No. 4.

WHILE SHEPHERDS WATCHED THEIR FLOCKS.

CAROL (CHOIR AND CONGREGATION).

No. 4. While Shepherds watched their Flocks.

TATE and BRADY. CHOIR—VOICES & ORGAN.

C. DARTON.

Andante con moto. $\text{♩} = 126.$

Org. $\text{♩} = 126.$

1. While shepherds watch'd their flocks by night, All seat-ed on the ground, The
 2. "To you, in Da-vid's town this day, Is born of Da-vid's line, A
 3. Thus spake the ser-aph, and forthwith Ap-pear'd a shin-ing throng Of

An-gel of the Lord came down, And glo-ry shone a-round. "Fear not!" said he, for
 Sa-viour, who is Christ the Lord, And this shall be the sign: The heav'n-ly Babe you
 an-gels prais-ing God, who thus Ad-dress'd their joy-ful song: "All glo-ry be to

dim.

migh-ty dread Had seized their trou-bled mind; "Glad tid-ings of great joy I bring To
 there shall find To hu-man view dis-play'd, All mean-ly wrapp'd in swath-ing bands, And
 God on high, And on the earth be peace; Good will hence-forth from heaven to men Be

REFRAIN—CHOIR & CONGREGATION.

you and all man-kind.
 in a man-ger laid."
 gin, and nev-er cease." } Glo-ry on high, and peace on earth, Good-will to men be

given: An-gels of light sound forth the song—Glo-ry in high-est heaven!

rit. *Org.* *Da! X. for verses 2 & 3.*

Glo-ry in high-est heaven! *Org.*

* Verse 2 may be taken as a Quartet.

FIN.

ANGELS, FROM THE REALMS OF GLORY.

No. 5. SOLO AND CHORUS—Angels, from the Realms of Glory.

MONTGOMERY.

C. DARNTON.

Andante. $\text{♩} = 88.$

SYMPH. *p*

SOPRANO SOLO.

1. An - gels, from the realms of glo - ry, Wing your flight o'er all the earth ;
2. Shep - herds in the field a - bi - ding, Watch - ing o'er your flocks by night,
- * 3. Sa - ges, leave your contem - pla - tions, Bright - er vis - ions beam a - far ;

cres. *f*

Ye who sang creation's sto - ry Now proclaim, Now proclaim Messi - ah's birth :
 God with man is now re - si - ding, Yon - der shines, Yon - der shines the infant light :
 Seek the great Desire of na - tions, Ye have seen, Ye have seen His na - tal star :

p *cres.* *f* *dim.* *cres.*

Come and wor - ship, Come and wor - ship, Wor - ship Christ, the new - born King !

f *D.C. for verses 2 & 3.*

Wor - ship Christ, the new - born King !

.....

CHOIR & ORGAN. *mp* *cres.* *f* *D.C. for verses 2 & 3.*

Come and wor - ship, Come and wor - ship, Wor - ship Christ, the new - born King !

* Verse 3 may be omitted, if desired.

FINE.

ARISE, SHINE, FOR THY LIGHT IS COME.

No. 6. ANTHEM (CHOIR)—Arise, Shine, for thy Light is Come.

W. T. CROSSLEY, A.R.C.O.

TREBLE.

ALTO.

TENOR.

BASS.

ORGAN.

Moderato.

f

A - rise, shine, for thy light is

A - rise, shine, for thy light is

A - rise, shine, for thy light is

A - rise, shine, for thy light is

A - rise, shine, for thy light is



come; A - rise, shine, for thy light is come, and the glo - ry of the Lord is ris - en up -

come; A - rise, shine, for thy light is come, and the glo - ry of the Lord is ris - en up -

come; A - rise, shine, for thy light is come, and the glo - ry of the Lord is ris - en up -

come; A - rise, shine, for thy light is come, and the glo - ry of the Lord is ris - en up -

come; A - rise, shine, for thy light is come, and the glo - ry of the Lord is ris - en up -



ARISE, SHINE, FOR THY LIGHT IS COME.

cres.
 - on thee, the glo-ry of the Lord is ris-en up-on thee, and the glo-ry of the
cres.
 - on thee, the glo-ry of the Lord is ris-en up-on thee, and the glo-ry of the
cres.
 - on thee, the glo-ry of the Lord is ris-en up-on thee, and the glory of the Lord, and the glo-ry of the
cres.
 - on thee, the glo-ry of the Lord is ris-en up-on thee, and the glory of the Lord, and the glo-ry of the

Lord is ris-en up-on thee, up-on thee, is ris-en, is ris-en up-on thee.
 Lord is ris-en up-on thee, up-on thee, is ris-en, is ris-en up-on..... thee.
 Lord is ris-en up-on thee, up-on thee, is ris-en, is ris-en up-on..... thee.
 Lord is ris-en up-on thee, up-on thee, is ris-en, is ris-en up-on..... thee.

BASS SOLO. *Meno mosso.*

Meno mosso.
 For, be-hold, dark-ness shall cov-er the earth,
p *mf*
No Ped.

Nonconformist Choir Union.

THIRTEENTH ANNUAL MEETING.



FRIENDS of the Nonconformist Choir Union assembled at 27, Finsbury Square, on Tuesday, October 22nd, under the presidency of Mr. E. Minshall, to hear the annual report and to transact other necessary business. Mr. T. R. Croger, the hon. secretary, whose labours during the whole life of the Union have been of immense benefit to the society, again presented the record of the year's activities. Much useful work had been done under heavy drawbacks owing to the continuance of the high rates for singers' tickets, which caused a decrease in the demand for books, and in consequence furnished fewer singers for the festival concert. It was hoped, however, that the companies would relent before long and a season of increased prosperity become the happy portion of the Union, which under the present conditions is seriously hampered in its work.

Mr. Croger read the report, as follows:—

The year 1900-01 has proved an eventful one inasmuch that the alteration in railway fares has greatly interfered with the smooth working of the Union, and caused a considerable falling off in the numbers entering for the annual festival. Whereas in 1900 8,250 books of music were sold, in 1901 the number fell to 5,000. This fact alone would adversely influence the financial side of our work, not only by reason of the loss of profit on 3,250 books, but also because of the increased cost of the smaller number. Nevertheless our position is a sound one, as the balance sheet will prove.

A new organisation, entitled "The Choral Festivals Committee," has been formed by calling together representatives from most of the large societies giving concerts at the Crystal Palace. This body drew up a memorial and presented it to the managers of the various railway companies, drawing attention to the serious way in which the raising of the fares for singers had affected the attendances at the last two festivals. In reply the railway companies refused to make any alteration in the rates newly imposed. Another memorial has now been prepared and delivered to the same authorities, and it is the well-grounded hope of that committee that the desired result may be accomplished of inducing railway companies to return to lower fares, and so enable the various choral festival societies to bring up their provincial contingents as they did in former years.

The festival held on June 15th at the Crystal Palace was more numerous attended than we could have expected. By making great efforts in the London district we managed to muster a choir of 1,800 voices. The music was well rendered by the choir, and the orchestral band again proved its efficiency. Mr. Fountain Meen played (with the orchestra) Handel's Organ Concerto in B flat. The vocalists were Miss Kate Cherry and Madame Edith Hands. Mr. E. Minshall as usual conducted, while Mr. T. R. Croger directed the orchestral works and solos.

During the morning five choirs competed for the various prizes, those for Class B (small choirs), being won by the Lytham congregational choir, and in Class A (large choirs) by the holders of the challenge shield, the Bilston Wesleyan choir, under the direction of Mr. F. A. Bendall, which now has become their own property, they having won it three times. Dr. E. H. Turpin kindly acted as judge. Mr. Arthur Berridge's cantata, "The Love of God," was performed by choir and soloists in the concert room under the direction of the composer.

Mr. W. C. Webb, A.R.C.O., of Clapton, kindly gave an organ recital in the evening.

Mr. J. P. Attwater very generously wrote specially for us, and presented us with the copyright and full orchestral score of the chorus, "Sound the loud timbrel."

Members will be glad to know that the general attendance for the day was the largest on our records, namely, 20,563, as against 15,005 in 1900, and 16,547 in 1896, that being the next largest number.

Your Committee, while regretting the unfortunate action of the railway companies, can assert with confidence that the result has been to greatly reduce the traffic on the various lines, and may have contributed in a small degree to the reduction of dividends in the past year.

At the same time it is certain that the Union has displayed great vitality under the circumstances, and has given assurance of future efforts to uphold the work begun thirteen years ago, and which has brought the Union to so successful a position amongst large choral bodies.

T. R. CROGER, *Hon. Secretary.*

Mr. Croger, in his capacity of treasurer, then presented the treasurer's cash account, with a note of congratulation as to the very satisfactory state of the balance sheet—a result not altogether expected under the circumstances of a smaller supply of books and their consequent increased cost. The President was glad to be able to support Mr. Croger's congratulatory remarks. Mr. Dean (Highbury) was very pleased at the absence of "sundries" in the balance sheet, and moved the adoption of the report and balance sheet. Mr. Fountain Meen seconded, and it was unanimously carried.

Mr. Minshall having just returned from the festival of the Manchester Nonconformist Choir Union, held a day or two previously, said he had listened to their concert in the Free Trade Hall with thorough enjoyment. He also mentioned that he had met with Mr. Pearson (Lytham), the conductor of the prize choir at the last Crystal Palace contest, who had organised a series of competitions with great success. The Ipswich Choir Union had several times won prizes on competition. These were some of the results of the good work of the Nonconformist Choir Union.

The scrutineer's report was that the following gentlemen had been elected to form the Executive Committee for 1901-2:—Messrs. Ainger, Allbrook,

Berridge, Blackburn, Clark, Coe, Cowley, Cramp, Dean, Goodes, Grainger, Harris, Idle, Jay, Jones, Meen, Smith, A. Tucker, S. W. Tucker, Turney.

Mr. Croger reported that the memorial to the railway companies had been presented on behalf of all the societies holding festivals at the Crystal Palace, and it was earnestly hoped that before arrangements were completed for the next festival, the railways would see that wisdom was found in a return to the former privileged rates. Mr. A. L. Cowley (Tot-

tenham) expressed gratitude that the expenses of the band were so light, and moved a special vote of thanks to Mr. Croger for his services in connection with his excellent orchestra. Mr. E. S. Goodes (Walthamstow) seconded in a very hearty way, and it was carried unanimously.

Votes of thanks to the auditors (Messrs. G. H. Lawrence and Livermore) and the scrutineers (Messrs. H. Clark and S. W. Harris) were passed, and the proceedings terminated.

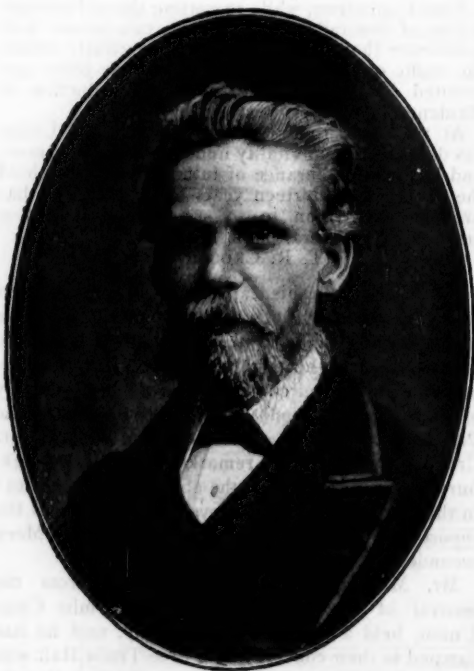
Retirement of Mr. Charles Darnton.



OR many years the name of Charles Darnton has been familiar to those interested in Nonconformist worship music. He has written much, and most of what he has given the public has been much appreciated. As an organist he has had a long and useful career. But finding the strain on his nerves too great, and an increasing deafness making his work a burden rather

over forty years, besides a few years first spent in deputising. His first appointment, obtained by open competition, was at St. Jude's, Mildmay Park, where the well-known Rev. W. Pennefather, the founder of the "Mildmay Conferences," was clergyman. When Willis built the organ at Park Chapel, Camden Town, he was appointed as first organist there, and worked happily with the Rev. Joshua Harrison for more than twenty years. When Mr. Darnton left Park Chapel, at the end of 1891, he was asked to take the organ at Gospel Oak Congregational Church, and entered upon his work there almost immediately. The two months' interval is the only break in his career as an organist other than the usual summer holiday. Our friend has therefore had a long and successful innings.

Happily, Mr. Darnton will still continue to devote himself to composition and a little teaching. His many friends will join us in hoping he may yet be spared many years, and that the evening of his life may be bright and peaceful.



MR. C. DARNTON.

than a pleasure, he has recently retired from his position as organist at Gospel Oak Congregational Church. His resignation was accepted with much regret.

The pastor, deacons, and other friends have been most kind and appreciative. This, of course, takes away much of the natural feeling of regret at giving up almost a life work.

Mr. Darnton has been organist in full work for

DON'T DISPUTE.—There are certain psychological facts which should be rehearsed now and then. One is that a quarrelsome mind never reaches artistic results. A person with that disposition does well to drop professional music. We will go a step more and say that a person who disputes is more of a lawyer by nature than he is a musician. The mind which leads one into discussions which are really word-fights is not so calm and possessed that it can be musical. Avoid all disputes. "Agree with your adversary quickly." There isn't time for disputes. It is sometimes hard, where a severe criticism of a pet idea is hurled at you, or when a critic "goes for" your best song, not to turn upon him and give him answer such as you know might be given him. But to do so only destroys delicate artistic taste. To harbour the thought that you will "get even with him" does more harm to a person than a term of lessons will ever do him good. The influence of resentment is always reflex. It does the person who has resentment more harm than it does those to whom it is directed. Cultivate calmness and a serene life. That is investment which pays large dividends, and, after all, true happiness is all there is worth the getting.

Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Albert E. Lodge.

METROPOLITAN.

BERMONDSEY.—Harvest Festival Services in connection with the Congregational Church, Rouel Road, were a great success on Sunday, September 22nd. The church was tastefully decorated, and special anthems were sung by the choir. On the 23rd the choir, with friends, under the conductorship of Mr. Thomas E. Wade, gave an excellent rendering of a cantata, "The Covenant of Promise," the soloists being Miss Edith Potter and Miss Coombes. Mr. J. W. Brummitt presided at the organ.

EALING.—A very excellent performance of Root's Harvest Cantata, "Plough and Sickle," was given on the 9th inst. in Stanhope Street Wesleyan Chapel by the choir and friends, under the baton of Mr. W. Binns, conductor of the London S.S. Cantata Choir. During the evening Mr. Binns was presented with an address and a beautiful fountain pen in recognition of his many services to the choir.

FINSBURY PARK.—Successful Harvest Festival Services were held at Finsbury Park Wesleyan Methodist Church on Sunday, September 22nd, the preacher being Rev. W. G. Beardmore, morning and evening. The choir sang Hopkins' Te Deum in G, and Barnby's "O Lord, how manifold," in the morning, and in the evening Calkin's Magnificat in F. On Monday evening, 23rd, the choir gave an excellent rendering of Gaul's cantata "Ruth," with Madame Barter, Madame Edith Hands, Mrs. Davy, and Mr. Arthur Beckwith as principals. A miscellaneous selection preceded the cantata, including Maunders' "Sing to the Lord of Harvest," and H. Elliott Button's "Hearken unto this," in which the tenor solo, sung by a member of the choir, left much to be desired. Madame Barter sang "With verdure clad," and Madame Hands Liddle's "Abide with me." Mr. Walter Kettle conducted, Mrs. W. R. Dale was at the piano, and Mr. G. Laing Dales, of Willoughby Road Church, presided at the organ. Mr. Dales played Wely's "March in E" as offertory voluntary, which was heartily encored.

GOSPEL OAK.—The Harvest Festival was held at the Congregational Church on Sunday, September 20th, conducted by the pastor, Rev. H. Le Pla. A large quantity of fruit, flowers etc., was tastefully arranged by the ladies of the congregation, and afterwards distributed to the hospitals, etc. The musical arrangements included Sydenham's anthem, "O give thanks," F. C. Maker's "Is it not wheat harvest to-day?"—the solo being taken by Miss White—and Maunders' "Praise the Lord, O Jerusalem," besides suitable hymns and chants. Mr. C. Darnton (the retiring organist) took the organ in the morning, and Mr. H. Gamble, who succeeds Mr. Darnton, played in the evening. The choir gave very effective rendering of the music.

GROSVENOR SQUARE.—King's Weigh House Congregational Church was reopened on Sunday, 20th October, when Dr. Hunter, late of Glasgow, commenced his ministry. A new departure was made by the introduction of his liturgical service, the scheme of which is undoubtedly based upon the Prayer-book of the Established Church, but contains

much new matter, such as the chanting of the Beatitudes, and the recital of Christ's two commandments with choral responses. Service music by H. Smart and Bunnett was well sung by the choir of ladies and gentlemen, and the large congregation joined heartily in the hymns and in the chanting of the psalms of the day, the music being under the direction of the organist and choirmaster, Mr. E. Burritt Lane, Mus. Bach. Choir stalls, a reading desk, and a lectern have been added, and the whole of the arrangements testify to the eclectic tastes of the minister and officers of the church. Evening service (choral) is held in the church on Thursday evenings at 8.15.

HIGHBURY HILL.—Harvest Thanksgiving Services were held at the Baptist Church on the 29th ult. Special anthems were sung morning and evening, including "Ye shall dwell in the land" (Stainer), "Great is the Lord" (Bruce Steane), "Seek ye the Lord" (Varley Roberts), and the ever-popular "O Lord, how manifold," by Barnby. The solo parts were sung by Miss M. E. Staple, Mr. Robt. A. Kingston, and Mr. Alfred Jones. Rev. Wm. Stevenson preached morning and evening. On the Monday evening the festival music was repeated, and Gaul's "Ruth" rendered by an augmented choir under the direction of Mr. Arthur Berridge. The following members of the choir sustained the respective solo parts:—Miss Winifred Jenkins (Ruth), Miss Rose Dickens (Naomi), Mr. Jenkins (Orpah), Mr. Alfred Jones (Boaz). Mr. Ernest Darke presided at the organ, and Miss Ella Newton at the piano. Master Harold Darke played two organ solos—Bach's "Prelude and Fugue in E Minor," and Berridge's "St. Alban's Festival March." Between the parts Rev. Wm. Stevenson (pastor), delivered a short address on the subject of "Ruth," which was helpful, and during the programme previous to the cantata Miss Eva Newton (violin) and Mr. Herbert Plumbridge (cornet) played very acceptable solos.

HOLLOWAY.—Mr. Fountain Meen, organist of Union Chapel, Islington, is giving a series of organ recitals in the Northern Polytechnic on Sunday evenings after service hours.

ISLINGTON.—Re-opening services in connection with Cross Street Baptist Church were held on Sunday, September 15th. The pastor, Rev. R. Foster Jeffrey, preached at the morning service. The Rev. Isaac Levinsohn gave an excellent address in the afternoon to a large audience, comprising representatives from all the church agencies. Mr. Archibald Holder (solo bass at St. Edmund's, Lombard Street, E.C.) rendered with great taste and ability "Lord God of Abraham," and "The Valley of Shadows," Barri. In the evening the Rev. J. R. Wood (Vice-President of the Baptist Union), pastor of the Upper Holloway Church, was the preacher, and in simple, yet inspiring language, dealt with the duties and privileges of the Christian situated in a thickly populated and non-churchgoing people. On the 18th the Rev. C. B. Sawday (assistant pastor at the Metropolitan Tabernacle) preached in the afternoon to a large congregation, and after tea brief addresses were given by local ministers, congratulating the church at Cross Street upon the smart and very attractive decoration and electric lighting.

The choir rendered most hearty and valuable help at all the services, under the direction of the organist and choirmaster, Mr. H. S. Smets, who also superintended effective and advantageous alterations and improvements to the organ, which are appreciated by both church officers and congregation alike.

LAMBETH.—A daily paper recently referring to the work done at Upton Chapel, said that the singing is "the finest congregational singing in South London."

SOUTHWARK.—On September 29th the Harvest Festival Services were held at Borough Road Baptist Church. Rev. Lewis C. Hammond preached special sermons during the day. At the morning service King's "Praise, O praise our God and King," and "Let hill and lofty mountain," were sung by the choir, who also rendered at the evening service Jackson's "Te Deum," Stainer's "Ye shall dwell in the land," and Maunder's "Praise the Lord, O Jerusalem." The chapel was nicely decorated with fruit and flowers. The services were continued on the following evening, when an organ recital was given by Mr. W. Dexter Miller, Miss Edith Potter singing "With verdure clad" (Haydn), and Mr. W. E. Berry Gounod's "The King of love." The choir, with friends, rendered Miller's "Great and Marvellous" with great taste. Mr. Thomas E. Wade had control of all the musical arrangements.

STOKE NEWINGTON.—Mr. Louis F. Goodwin has been appointed organist of Mildmay Park Wesleyan Church.

PROVINCIAL.

BECKENHAM CONGREGATIONAL CHURCH.—Sunday, September 22nd, was a red-letter day in the history of the choir of Beckenham Congregational Church, the occasion being the production of a new sacred cantata entitled "Harvest Praise," composed by Mr. Percy Fletcher. The work, which is well within the compass of moderate size choirs, is written for tenor and bass soli and chorus, with organ or orchestral accompaniment. At the first performance on September 22nd, the tenor music was sung by a soprano (Miss Windsor Locke), the solo bass part being entrusted to Mr. Bantock Pierpoint. The work consists of an instrumental introduction and recitative and solo for bass, followed by a choral setting of the famous hymn, "We plough the fields and scatter." Then comes a tenor (or soprano) solo, a chorus, a bass solo, and a final chorus, in which the refrain of the hymn above mentioned is very cleverly and effectively reintroduced. The cantata was sung at the conclusion of the harvest festival service in the evening, the announcement of its performance attracting one of the largest congregations ever seen at Beckenham. Much credit is due to the choir and the conductor (Mr. J. W. Lewis) for the excellent way in which the music was presented, only three full rehearsals having been allotted to the task.

CAMBORNE, CORNWALL.—The harvest thanksgiving services in "Pool" Wesleyan Church were celebrated on Sunday, October 6th. The Rev. Thomas Little preached in the morning on "Faithful Service." The choir rendered the "Te Deum" (Jackson in F) for the first time, in a very effective manner. At the afternoon service the Rev. W. G. Allen, the newly appointed minister, preached. At this service the choir gave a bright, pleasing rendering of Maunder's "While the earth remaineth." The evening service was conducted by Mr. B. Boulden, of Reskadinick, the service being enhanced by the

choir rendering in good style two new anthems, viz., "Honour the Lord" (Stainer), the soli parts being in the capable hands of Messrs. Polkinghorne (bass), and E. Bray (tenor); and "Thou crownest the year" (Vincent).—On the following Tuesday the Rev. E. C. Palmer preached in the afternoon. In the evening the annual public meeting was held, and presided over by Thomas Willoughby, Esq. The singing (under the direction of the organist and choirmaster of the church, Mr. J. Howard Cock) was excellent throughout the entire festival.

CHINGFORD CONGREGATIONAL CHURCH.—Harvest thanksgiving services were held at this church on Sunday, September 29th, when the pastor, Rev. A. W. Andensan, B.A., preached to very crowded congregations. The church was most tastefully decorated, the work of embellishment being carried out under the direction of Mr. Hutchins. The choir, under the direction of Mr. Pettit, sang the special anthems, "Sing to the Lord of harvest" (Barnby), and "Sing unto the Lord with thanksgiving" (Sydenham), with much appreciation. The singing of the chants and hymns by the congregations was marked by fulness and heartiness. Mr. Pettit presided at the organ, and his voluntaries included "Andante Con Moto" (Mozart); "Song without words" (Cuthbert Harriss, Mus. Bac.); "Hallelujah" (Handel), by special request; "Andante from 4th Organ Concerto" (Handel); "Intermezzo" (Shinn); "Offertoire" in E (Mourlaeu).

EGHAM HILL CONGREGATIONAL CHURCH.—The harvest services were held September 22nd, when the chapel was tastefully decorated. At the evening service the following anthems were well rendered by the choir, numbering forty voices: "O praise the Lord of Heaven" (Marks); "Praise the Lord, O Jerusalem" (Maunder); "The radiant morn" (Woodward); duet, "O lovely peace" (Handel).

FOLKESTONE.—A most pleasing and interesting presentation was made by the choir members at the usual practice of the Congregational Church (Tontine Street) choir on October 3rd, the recipients being Mrs. Longley and Mr. F. C. Lepper, the organist and choirmaster respectively. Mr. Edward Saunders, one of the oldest members of the choir, was deputed to make the presentation, and in a few well-chosen sentences expressed the pleasure it gave him to preside over so interesting a function, and the more so as he had been associated with Mrs. Longley and Mr. Lepper from the commencement of their connection with the psalmody of the church. In conclusion, he trusted that their valuable lives might be spared for many years to come to carry on the work they had so ably and cheerfully rendered with so much success, and for which the church and congregation were very grateful. The presentations were then made, Mrs. Longley receiving a very handsome case of silver knives and forks, and Mr. Lepper a silver mounted ebony baton with inscription. Mr. J. C. Moody, the choir treasurer, suitably thanked the members on behalf of Mrs. Longley. Mr. Lepper said he could not express all he felt, but their love and esteem, reflected in the gift they had given him, would be an impetus for future service. Mrs. Longley has been the organist of Tontine Street Church for seventeen years, and Mr. Lepper choirmaster for the same period, with an additional seven or eight years as a member of the choir when a boy.

FROME.—On October 17th Mr. T. Grant, supported by a band and chorus of 120 performers, gave a grand Handel festival in the Wesley Chapel.

The unfavourable weather was unfortunate, and the attendance was not so large as was hoped, but Mr. Grant has the satisfaction of knowing that the audience was an appreciative one. The programme consisted mainly of *Samson*, Part II., and a portion of the *Messiah*. The artistes engaged were Miss Amy Perry (of the Bristol concerts), Miss Lily White, Mr. E. T. Morgan (principal tenor of Bristol Cathedral), and Mr. C. E. Poole (of the Bath Pump Room concerts). The orchestra was led by Mr. A. M. Porter, Mr. R. G. White presided at the organ, and Mr. T. Grant was conductor. Each and all acquitted themselves admirably.

GLOSSOP.—The esteemed organist of Wesley Chapel, Mr. H. Fielding, has just been presented with a beautiful address in recognition of his twenty-one years of service. Mr. Fielding is an accomplished player and an earnest and enthusiastic musician. He and his father before him have together presided at the organ since 1861. At the meeting to make the presentation the Rev. Joseph Crowther presided, and spoke in high terms of the organ-playing and the music generally at Wesley Chapel. Mr. Heap, in a very suitable speech, handed the address to Mr. Fielding, who, in reply, referred to his long connection with Wesley Chapel and the musical work carried on there during the past twenty years.

GOOLE.—Mr. J. A. Meale, A.R.C.O., organist of the Wesleyan Church, Selby, gave an organ recital at the North Street Wesleyan Church, Goole, on October 10th. The *Goole Times* says, "Mr. Meale gave a variety of selections, in which he demonstrated his complete mastery over the instrument, and the whole of the items were greatly appreciated. . . . Miss Brewer was heard at her best in the recitative and aria, "O that I on wings could rise," part of which had to be repeated; while "Like as the hart" (Allitsen) was also tastefully sung. Mr. A. Towse, of Selby, was in splendid form, giving "I feel the Deity within," and the air, "Arm, arm ye brave" in excellent style. He also gave a sympathetic rendering of "When I survey," a setting of the well-known hymn specially composed by Mr. Meale for the vocalist. The organ items included selections from Handel, Thomas, Lemare, Bach, Lemmens, Wolstenholme, and Meale.

HECKMONDWIKE.—The choir anniversary services, in George Street Congregational Church, were held on Sunday, October 13th. Sermons were preached by the pastor, Rev. R. Briggs, M.A. There was special music at both services. Dr. Camidge's "Holy" was the Introit in the morning, followed by Psalm 15 and the Lord's Prayer to Crotch in A. Stainer's "Ye shall dwell in the land" was very tastefully rendered, the solo portion being admirably sustained by Miss G. and Mr. J. Hirst. Later in the service, "O give thanks" (Elvey), was given with force and vigour. "Lord, for Thy tender mercies' sake" (Farrant) was taken as Introit at the evening service, and was rendered very feelingly. The choir was in splendid form, and showed to advantage in a setting of the "Te Deum," by J. R. Thomas, solos by Misses Ackroyd and Brook, and Messrs. Milnes and Crowther. "I feel the Deity," and "Arm, arm ye brave," from "Judas Maccabæus," was sung by the choir-master, Mr. H. Marsden. Psalm 100 and the Lord's Prayer was chanted to Barnby in E. After a splendid sermon, Marchant's arrangement of Pinsuti's "Lead, kindly Light" was sung with exceedingly good taste and expression, the solos being very sweetly sung by

Miss Marsden. At both services the organist, Mr. Bruce, played several selections, chiefly from the "Organist's Magazine of Voluntaries." A vesper to music by the choir-master closed a very successful day.

HULL.—Harvest thanksgiving services were held in Wesley Hall (Old Town Wesleyan Mission) on Sunday and Monday, September 29th and 30th. In the afternoon the sacred cantata, "A Day of Praise" (Jamouneau), was rendered by the choir and friends, the soloists being Miss Gertie Dresser, Miss Luty, Messrs. J. Fish and R. Brown, with Mr. Ward at the organ, the whole under the able direction of Mr. J. B. Perkins, the choir-master. There was a large congregation present, who greatly enjoyed the rendering of the cantata. At the evening service Miss Dresser sang the solo, "Like as a father," and the choir rendered the chorus, "O sing unto the Lord," both from the cantata, "A Day of Praise."

NEW MALDEN.—On Sunday, September 29th, the ingathering of the harvest was celebrated with suitable services at the Congregational Church. The church was most beautifully decorated, and the charming effects produced were very generally remarked upon. There were good congregations at all services, the preachers being the Rev. H. Snowdon, A.T.S. (of Surbiton), in the morning, and the Rev. G. Manington in the evening. At a special young people's service in the afternoon the pastor gave an address. Harvest hymns were sung by the congregation, and the choir very nicely rendered the anthems, "O Lord, how manifold," "Ye shall dwell in the land" (Stainer), and "The eyes of all" (Gaul). On Monday evening, September 30th, the festival was continued. At 6.30 a tea, attended by about a hundred persons, took place in the Lecture Hall, and half an hour later an organ recital was given in the church by Mr. T. Garratt. At the conclusion of the recital a choral service took place, and the singing was very much enjoyed by a large congregation. The hymn, "Come, ye thankful people," was followed by Scripture reading and prayer, and then the choir gave the anthem, "Ye shall dwell in the land," Mr. E. Prower very successfully taking the bass solo. Spohr's anthem, "As pants the hart," with solo by Mrs. Palmer, was also pleasingly rendered by the choir, who later in the evening gave "The eyes of all" (Gaul), with solo by Miss C. Hawkins, and "The Lord hath done" (Smart). Madame Kate Hullett sang with much feeling Haydn's "With verdure clad" and "I will sing of Thy great mercies" (Mendelssohn). Two instrumental items included a trio for flute, violin and organ, "Nocturne," and a flute solo by Mr. A. Scriven, "Offertoire," by Donjon. During the evening an impressive address was delivered by the Rev. C. E. Dickinson. Much credit is due to Mr. Walford, the choir-master, and Miss Hawkins, the organist, for their labours in making the choir so proficient, and on which, in a very large degree, depended the success of the festival.

NEWPORT, MON.—Harvest thanksgiving services were held in Victoria Road Congregational Church on Sunday, October 13th, when special sermons were preached by the Rev. Elwyn Thomas. Large congregations attended both services. Smart's "Te Deum" in F was rendered at the morning service, and in the evening Stainer's "They shall dwell in the land." The solo parts were taken by Miss Annie Davies and Mr. W. F. Rice. Stainer's "Sevenfold Amen" was also sung after Benediction. On the Monday following an organ recital was given by the organist, Mr. H. F. Nicholls, A.R.C.O.

There was a large attendance, and the various items were much appreciated. The programme included the prelude to Act III. and bridal music from "Lohengrin" (Wagner); Pastorate in E (Lemare); Tocatta in G (Dubois); Offertoire in two carols (Guilmant); Overture to "William Tell" (Rossini). Miss Edith Griffiths gave a sympathetic rendering of "He shall feed His flock" (Handel), and the choir rendered two anthems. An offertory was taken during the recital for the organ fund.

NORMANTON.—The harvest festival services in connection with the Beckbridge Primitive Methodist Chapel were celebrated on Sunday, October 6th, when excellent sermons were preached by R. D. Clarke, of Birmingham. Decorations of flowers, fruit, etc., gave the chapel a very refreshing and pleasing appearance. In the afternoon the choir gave a rendering of Arthur Berridge's new cantata, "A harvest song of praise," in good style. Miss Green and Master Bertie Davis gave a charming rendering of the duet, "While the earth remaineth," and a very pleasing rendering of the solo, "We bring our offerings," by Miss Gloxinia Butler, was very much appreciated by the congregation. The contralto solo, "Young men and maidens," and the soprano solo, "Thou visitest the earth," were very well sustained by Miss Blacker and Miss Green respectively. Mr. B. Pipe contributed the opening recitative, "Ye shall go out with joy," with his usual ability. The quartette, "Lord of harvest," was rendered in good style by Miss Green, Master Bertie Davis, and Messrs. A. Herbert and F. W. Dewhurst. The choruses went with a crispness and vigour which did credit to all concerned, the concluding chorus, "The Lord reigneth," being very much appreciated. At the evening service the anthems, "The earth is the Lord's," by R. A. Smith, and "O taste and see," by T. Brookfield, were given, the solos being rendered by Misses Blacker, Butler, Green, and Mr. F. W. Dewhurst. Mr. A. E. Lodge presided at the organ, and the whole was under the direction of Mr. W. Copley, choirmaster.

NORTHAMPTON.—In connection with harvest thanksgiving services at Grafton Square Tabernacle a cantata, "Under the Palms," was rendered on October 7th by the choir and Sunday School. Kindly assistance was given by the following soloists:—Soprano, Miss Ingram; contralto, Miss Baker; tenor, Mr. J. Moore; and bass, Mr. Shaw. The cantata was rendered in good style, under the conductorship of Mr. T. P. Burgess. Mr. P. L. Kitchen presided at the organ. On Saturday, October 12th, Mr. W. Parker Gray kindly entertained the choir to tea in the upper school-room. Following an excellent repast the choir was then reorganised, officers elected, and arrangements were made for the winter's work. Mr. Berridge's cantata, "The Love of God," is next to be undertaken. The pastor (Rev. T. N. Smith) presided at the meeting. Mr. Burgess was appointed regular conductor, and the choir unanimously confirmed the appointment by the church of Mr. P. L. Kitchen as organist of the Tabernacle.

PRESTON.—At the Grimshaw Street Congregational Church, on Sunday, September 15th, a very successful performance of Part I. of Mendelssohn's "St. Paul" was rendered by the choir, assisted by a few friends, under the leadership of Mr. H. Parkinson. The parts were well balanced, and Mr. Parkinson is to be congratulated on bringing his choir so near perfection. The organ was skilfully manipulated by Mr. Jabez Sanders, to whom credit is due.

The principals were as follows: Miss Kate Moss, soprano; Miss Madge Ward, contralto; Mr. Fred. W. Merigold, tenor; and Mr. Walter Fielden, of Lytham, bass. There was a good and appreciative congregation.

SELBY.—The Harvest Festival was celebrated at the Wesleyan Church, Selby, on Sunday, September 22nd, the Rev. A. B. Holliday, of Edinburgh, being the preacher. Mr. J. A. Meale, A.R.C.O., the organist and choirmaster, directed the musical portion of the services. The morning anthem was "O be joyful, all ye lands," composed by the organist, and Haydn's chorus, "The heavens are telling," formed the principal musical item at the evening service. Both were excellently rendered, and the festival was a thorough success. The total proceeds amounted to £180.

SOUTH SHIELDS.—The harvest festival services in connection with the Victoria Road United Methodist Free Church were held on September 29th and 30th. Special harvest festival hymns were sung, also the anthems, "The eyes of all" (Edwin A. Clare), and "This is the day which the Lord hath made" (Jamouneau). In the latter anthem Miss Soulsby sung the solo, "Open ye the gates," with fine effect. The quartet, "Blessed are they that dwell in My house," was nicely sung by Misses Gateshill and Blythe, and Messrs. Shewan and Wayte. The choir sang their parts in an admirable manner. The whole of the musical arrangements was under the direction of Mr. H. F. Beverley, the organist and choirmaster of the church.

STAINES.—Harvest Thanksgiving Services were held at the Congregational Church on Sunday, September 29th. The church was very prettily decorated, and the pastor, the Rev. H. de Vere Gookey, preached at both services. The anthems in the morning were, "O Lord, how manifold" (Barnby), and during the collection Stainer's "Ye shall dwell in the land." The bass solo was effectively rendered by Mr. F. Hoare, a member of the choir, and the soprano solo by Miss Ethel Morford, G.S.M. At the evening service the choir, assisted by friends, gave "The Harvest Song of Praise," by A. Berridge, when the contralto and bass solos were sung by members of the choir, Miss E. Morford again singing the soprano, and her sweet, clear voice was heard to great advantage in the solo, "Thou visitest the earth." There was a large congregation, who joined heartily in the hymns, and the cantata was very much appreciated, and was a decided success. On the previous Sunday evening, September 22nd, a memorial service was held in connection with the death of the late President McKinley. The subject of the address taken by the pastor was, "Lessons from a Noble Life." Appropriate hymns were sung, and the anthems "What are these" (Stainer), and "Yea, though I walk through the valley of the shadow of death" (Sullivan), were rendered by a full choir. The service closed with Maxfield's prize "Vesper Hymn," "Humbly on our knees we fall." The services were under the direction of the organist and choirmaster, Mr. H. Burden Smith.

STAPLEFORD (NOTTS).—An organ recital was given in the Methodist New Connexion Chapel on September 22nd, by Mr. J. Hammond Fearon, of Nottingham, assisted by his pupils, Miss Ada Wilson (soprano) and Mr. R. W. Edwards (bass).

TUNBRIDGE WELLS.—The harvest festival services at Emmanuel Church were held on Sunday and Monday, September 29th and 30th, the services being



conducted by the pastor, the Rev. W. H. C. Palmer. As usual the music was a special feature, and the large congregations heartily joined in their part of the praise. The anthem "Praise the Lord" (Smart) was very effectively rendered at the morning service, and the choir quite surpassed themselves in Mendelssohn's "O come, let us worship" in the evening, Mr. J. Holland taking the solo in a most artistic manner. The Monday service consisted of a selection of anthems and choruses, accompanied by organ and orchestra, interspersed with sacred songs, etc. The choir, which for this occasion had been augmented to nearly 60 voices, proved that they had been very carefully trained, there being not the slightest hesitation in taking up the various leads, and due regard was also paid to all the little points necessary for a sympathetic rendering. There were nine choruses in all, and special mention should be made of the rendering of Haydn's "The heavens are telling" and Mendelssohn's beautiful part song, "The deep repose of night," the latter being very impressively rendered unaccompanied. The soloists were Miss May Jones, Madame Edith Hands (of London), Mr. J. Holland, and Mr. S. R. Bullard, all of whom acquitted themselves well, the duet "Children, pray this love to cherish" (Spohr) being especially well sung by Madame Hands and Mr. J. Holland. The orchestra, under the leadership of Mr. A. W. Pierson, proved itself to be an efficient one, and the organ accompaniments were, as usual, in the hands of Mr. Percy Prior, organist and choir-master. On Wednesday, October 9th, the members of the choir were entertained by the committee of the church to a supper, and a most enjoyable evening was spent.

WEEDON (NORTHANTS).—Harvest Thanksgiving Services were held at the Congregational Church on Sunday, September 22nd. The church had been very tastefully decorated by the ladies of the congregation, the members (both ladies and gentlemen) seeming to vie with each other in their presents of flowers, fruit, etc., for decorative purposes. The chief musical event of the day was the rendering by the choir in the afternoon of Berridge's cantata, "A Harvest Song of Praise." The solos, etc., were nicely given by Mrs. Smith, Miss Towers, and Mr. Tate, the choruses being given in good style. The pastor, the Rev. J. Dennis, gave a short address. The evening service was attended by a large congregation, and a real Harvest Festival Service was thoroughly enjoyed. The sermon was preached by the pastor. In addition to the usual thanksgiving hymns, the following musical items were rendered by the choir: Introit, "How lovely is Zion" (Root), bass recit., "Ye shall go out with joy," and chorus, "All thy works" (Berridge), anthem, "He shall come down like rain" (Emmerson). Opening and closing voluntaries were played by Mr. T. H. Gammage, organist and choir-master. A social and sale of fruit, etc., on the Monday, concluded a most successful Harvest Festival.

WREXHAM.—On Wednesday, October 9th, the pastor, the Rev. G. T. Sadler, B.A., presided over a special meeting of the members of the Chester Street Congregational Church, which was held for the purpose of presenting Mr. Frank Allmand with a cheque for £44 and an engrossed address, as a small token of the sincere appreciation of his services as organist for the past thirty years. The presentation was made by Mr. John Francis, who referred, in a most interesting manner, to the history of the psalmody of the church, touching on the various precursors and organists he had known, and the

hymn-book that had been used. In fitting words Mr. Francis then expressed the hearty and unanimous feeling of all, and read the address, which was as follows:—"To Mr. Frank Allmand, Oct., 1901. Dear Mr. Allmand,—We, the undersigned, being past or present worshippers at the above church, desire to offer you our heartiest congratulations on your completion, at the end of June last, of thirty years' service as voluntary organist. We desire also to take this opportunity of expressing to you our high appreciation of the efficient, sympathetic, and most helpful manner in which you have for so long a period presided at the organ, and to assure you of our heartfelt gratitude for the inspiration given to us and to many others through your work in connection with the psalmody at Chester Street. Our sincere wish is that you may be long spared to continue the valuable services you have so generously rendered during the past thirty years, and that every blessing may be yours for many years to come. We ask you to accept this purse and the accompanying cheque as a small and inadequate token of our warm appreciation of your self-denying labours." Mr. Allmand, in reply, said his work had been recognised in a kindly manner more than once in the past, and that to know it was a help to the congregation was quite sufficient reward to him.

To Correspondents.

ENQUIRER.—(1) Try and make your pupil feel he is a member of an orchestra and you the conductor. Beat time in front of him, and beat a full bar before he is expected to begin. This will probably in time overcome his hesitation in beginning. (2) "There is a green hill" (Somerset) can be obtained of Novello, price 1½d. It is within the capabilities of a church choir.

ADAGIO.—You must use your own judgment as to the *tempo*. We agree in the main with your metronome marks.

F. F.—Thanks for suggestion, which will be considered.

The following are thanked for their communications: T. P. (Norwich), W. W. S. (Filey), J. M. (Pontypool), W. E. A. (Aberdeen), C. E. (Peckham), T. T. (Penzance), G. M. (Guernsey), W. O. R. (Dalston), T. R. (Newark).

Staccato Notes.

THE DEAN OF NORWICH, before commencing his sermon in the cathedral on a recent Sunday, told the congregation that some of them must have inadvertently taken away the hymn-books provided, as 1,750 had disappeared.

SIR WALTER PARRATT has been appointed the King's Master of the Music, a position he held under Queen Victoria.

MR. BEN DAVIES will be the principal tenor at the Cincinnati festival next May.

MR. NEWMAN has arranged for the Queen's Hall Orchestra to give concerts at the Crystal Palace on several Saturday afternoons. He likewise purposes to give a series of Saturday afternoon concerts at the Albert Hall.

THE LEEDS FESTIVAL was a moderate success. Some of the soloists were hardly up to festival standard.

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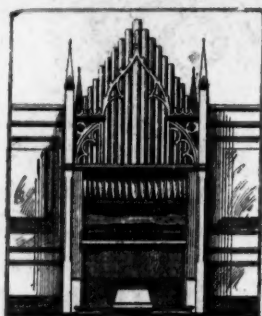
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